

## FASHION ON PARADE.

Stylish Gowns First Seen at the Horse Show.

## A WINTER DRESS OPENING.

The Simplicity Predicted in Costumes Proves Costly.

Yet Every Phase of the Modes Between Reckless Extravagance and Careful Economy Was Exhibited—Lace Gowns Seen in the Evening, Cloth Gowns in the Afternoon—Two Extremes of Elegance in Cloth, Eton Jackets and Other Coats—The Natty Bolero—Fur the Special Feature of Trimming—The Waists and Wraps.

Fashion on grand parade, with horse incidentally thrown in as a background, has been the dominating amusement of the past week. The two presumably most beautiful objects in the world, women and horses, equally oblivious of each other, have been on exhibition at the Horse Show once again in close competition for the maximum of attention. Which wins in this sort of contest has been demonstrated many times before, and the result this season was no exception to the rule. To be sure, the horses get a measure of applause, but it is the costumes of the women that absorb the feminine interest.

Whether or not the cream of fashion was represented at the show this season, it was an actual opening of winter dress which has been in a state of antiship at the dressmakers' ever since the first autumnal appearance. The Horse Show is quoted as the leading sartorial exhibition of the autumn season with the latest novelties at the head, and it certainly was a display of dress sufficiently gorgeous and extravagant to retain any time it may have acquired in former years. A close inspection of this latest development of fashion does not reveal any very striking changes, but one rather encouraging feature is that every possible phase of the mode between reckless extravagance and careful economy is exhibited in some degree of elegance.

All the talk about simple gowns being the choice of fashionable women for wear at the Horse Show seems to have very little importance now, except in regard to the kind of simplicity which is brought about by the most extravagant means. Lace gowns, both black and white, and black with deep applications of white lace, were very much in evidence in the evening, and gowns spangled in both steel and jet, and let and gold made a glittering trail of elegance through the time of march around the ring. The novelty in these gowns seems to be the combinations worked out by using contrasting effects in sequins, and employing two or three kinds of lace in one gown.



Wide insertions of lace are set in wavy bands in a chemise dotted net skirt, or finely spangled net as you prefer, and the effect is much more striking than an entire gown of either material alone. A wide shaped flounce of heavy lace around the foot with net above is in good style, and sometimes the lace is cream color, with a black net for the upper skirt, while cream lace forms the yoke and bands in the sleeves. Steel and jet combined form a large snowy flowered design on black net in one gown, and elaborate gold embroidery with a jet background appears on another.

So much for the showy gowns. The daintiest things of all were the crepes de chine with a satin finish and the satin-faced cloths in the pretty pique shades of gray, tan, blue and pink. All the early predictions as to the coming popularity of



cloth gowns were fully verified in this gala procession of dress. In these days of complex dress decorations it is rather difficult to draw the line between the tailor gown and the cloth costume made by the dressmaker, as each seems to have invaded the territory of the other in the treatment of cloth. The dressmaker is quite as successful with the fashionable stitched bands as the tailor can be, and he has branched out into dressy effects of trimming which he never dared to touch a few years ago. This consequence is an el-

gance of detail and finish that far surpasses anything we have had before.

There are two extremes of elegance in the new cloth gowns, one elaborately trimmed with lace, embroidery, braiding and applique decorations of various sorts, for afternoon and evening wear, and the other almost severe in its simplicity, but well decorated with the perfection of machine stitching. This is sometimes done with white silk on black in wavy lines or a Grecian pattern, outlining the hem in many rows and extending up the back and down either side of the front.



Gowns of this style worn at the Horse Show in the morning and the afternoon as well, were made with the plain skirt, close fitting around the hips, and just long enough to touch the floor all around.

Is the use of fur in very narrow bands merely as a finish for the edges of other more elaborate decorations. You want a little fur on your new gown, whether it is made of lace or cloth, even



though it is only a bit on the waist. The kind of material does not matter when fur is under consideration, and the more diaphanous it is, the prettier the contrast. Another conspicuous feature of decoration is the rosette bow, a knot with fringed ends which is fastened at one side of the bust on every other dressy bodice you see. It is made of panne, soft satin, and velvet and nearly always in some striking contrasting color. The prettiest illustrations of the fancy are shown on the white or pale neutral tints, where blue, pink

underneath are a pretty fancy which adds variety to the bodice. A pretty dark velvet gown made in this way had a bodice of pale mauve panne embroidered in oriental designs with silver and gold thread, and the bodice was fastened at one side with three handsome buttons. Black stitching was the finish on the skirt and jacket.

Something quite new in combination is a light tan cloth gown, with a knife plating of tan silk of the same shade, and fully fifteen inches wide, around the skirt. This is edged and headed with a stitched band of cloth an inch wide. Just above



this, with a space between, is a diamond-shaped band of the silk plait edged with the stitched cloth. The bodice of cloth is finely tucked in groups, and square, rather narrow, revers of plaited silk finished like the skirt turn back from

bands with pointed ends overlapping one another down the front, a stitched collar, and velvet revers caught down with tiny bows of black satin with fringed ends. Applique bands of stitched satin in a darker shade are the trimming on the next gown, and here again is the knot with fringed ends, which is part of a tan cloth gown. The revers-shaped pieces of blue cloth edged with sable which are set in underneath the front edges and turn toward the centre over a tucked white satin vest. A collar effect turning back over the shoulders is made of pinked cloth, unlined, and cream lace.

Among the pretty waists is one of pale blue tucked panne, with white chiffon vest and lace collar, the material cut in points at either side, stitched and caught down with buttons. A pretty model with double revers collar shows again the effective use of French knots. A tucked bodice has a yoke effect of overlapping stitched bands, while another of panne run all over with tiny tucks like a cord is finished with stitched bands of tulle of the same color. A lace bodice has a tucked satin vest, lace revers edged with fur, and a band of coral pink velvet down either side of the front.

One thing very evident in the evening at the Horse Show was the popularity of the long coat for an evening wear. It is made in black velvet, pale gray and tan cloth, both so pale that they are almost white, and in varying degrees of elegance, as to lining and trimming, undulating bands of stitched panne or cloth set on at wide intervals trim some of them, and again lace in the decoration, as in the one shown in the illustration, where the deep circular flounce is of cream lace finished with a plaited frill of chiffon edged with a tiny ruche. The bolero jacket effect is of lace edged with fur, but some of these coats have a lace yoke and high rolling collar edged with a chiffon ruche. The three-quarter length coat in tinted, almost white, cloth was another variation of the long loose coat, and this is quite plain with stitching on the edge and in rows around the shoulders giving a yoke effect.

## FRILLS OF FASHION.

The latest novelty in fur jackets is a jaunty little affair of broad tulle finished around the edges with stitched bands of velvet, velvet revers and a high flaring collar of chinilla.

Panne velvet in oriental coloring and designs makes a fashionable waist, with a cream lace vest and yoke.

Evening capes of automobile red cloth are one of the smart things worn at the Horse Show. They fit the shoulders closely, fall within twelve or fifteen inches of the bottom of the dress, and are made with the new round hood of lace and high rolling collar, or with the collar and one revers which fastens the garment well over on one side.

Birds of all kinds are well represented in millinery, but the pigeon and seagull are quite the most stylish of all, and especially the hinchilla, which forms many a pretty winter hat.

Fur toques and turbans tipped well over the eyes were the prominent variety of hat worn in the afternoon at the Horse Show, and chinilla and sable were the favorite furs. Some were almost entirely of fur with a large tulle or velvet ruche at one side, others were combined with velvet or cloth, and decorated with a bird or wings, and again a rosette bunch of violets, or rich dark red velvet roses was the trimming.

The daintiest little confection among the trifles of fashion is the new muffled mode of chiffon in three shades of one color, or three distinct colors which harmonize prettily. The chiffon is gathered up closely in tucks, and chiffon frills edged with a tiny ruche are the finish at the ends. A jabot bow chiffon, with orchids or violets forming a trimming at one side. Fur muffs are also trimmed with chiffon, with very dressy effect combined with tails for a bunch at one side, and used as a frill finish around the opening.

Silver fox bows with two feet and the pointed head of the animal at one end, and two feet and the bushy tail at the other are decidedly the fashion for young ladies especially.

Four-button glass kid or oxford gloves are the thing for street wear.

Hats with decided and rather high crowns are becoming very popular here, but the latest advice from Paris seems to be that it is the hat with the broad low crown which is the novelty. This hat has a brim, of course, tilted at one side and is trimmed with orchids or feathers or bunches of violets.

A coat back with bouge effect and a bolero front forms one of the new bodices on an imported gown.

Camel hair cloth, very soft and fleecy, is one of the dress materials very much liked for morning wear.

The smart form of the fashionable lace sleeve is a mitten finish, over the back of the hand, kept in place by a very narrow band around the thumb or one of the fingers. Several small buttons fasten this sleeve at the wrist.

Velvet gowns were a part of the dress parade at the Horse Show. And one very pretty model in black, showing a plain skirt, had a wide embroidered flounce of black satin, a short bolero and inner vest of white satin elegantly embroidered in silver and colored silks.

The need of warmth in our petticoats, and the necessity of room for wearing the second one, have evolved an extremely dainty model of French flannel, closely fitting the hips and reaching to the knees, where it is extended to the proper length with a deep silk flounce covered with any amount of ruffles and lace frills the wearer may fancy.

## QUEEN LIL AND THE KENTUCKIAN.

A Moment of Embarrassment at a Reception After She Lost Her Crown.

"Young Al Berry, son of Congressman Al Berry of Kentucky," said a navy blue hat, was in Honolulu, when the Hawaiian flag was raised by the Stars and Stripes, "was in Honolulu some kind of official capacity when I was there once, and was on particularly good terms with Queen Liliuokalani and her entire court. And I may say that in this regard he was about the only American who was. How he got there I don't know, but he is one of your irresistible kind of Kentuckians who conquer admiration in spite of all obstacles. He could say anything he pleased and do all manner of startling things, but that only seemed to make the Queen's people fonder of him, and when he offered to take me to call on her Majesty, at a little reception she gave in the afternoon after the flag ceremony were over, I felt that I was safe in accepting. It was a very informal affair and we were soon in the royal presence and I was duly introduced. Then the young man suddenly upset me in four or five places at once, and gave me a fit of the nervous embarrassment."

"Well, your Majesty," he said in that boyish and breezy manner of his, not less at home in a Queen's palace than on a blue grass farm, "how does it feel to be out of a job?"

"I felt like going through the floor," Berry never turned a hair, and the crowdless Queen in quite the same spirit, greatly relieved by embarrassment by responding:

"Oh, Mr. Berry, you are such a jollier."

"It was slightly slippy perhaps for royalty, but it was the right thing to say, and I read the first act to Berry on my own behalf when I got home."

## The Meaning of "Two-Ten."

From "Fit-Bits."

An amusing experience of the Baroness Burdett-Coutts is going the rounds. The Baroness was once shopping in Paris and was lured from one department to another by the shopmen, always with the remark, "Two-ten."

She was escorted from counter to counter, and everywhere the "two-ten" words were repeated.

Struck by the peculiarity of this refrain, the Baroness asked the proprietor of the shop, "What does 'two-ten' mean?"

"Oh, it is nothing," he replied, "merely a password that they are in the habit of exchanging."

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**MARRIED HIS NURSE.**  
Major Preston Wedded to the Girl He Credits with Having Saved His Life.  
From the Portland Daily Press.  
A charming romance of real life reached a happy climax in the marriage of Melrose, Mass., Thursday evening, of Miss Frances Hacker of Brunswick to Major Guy Preston of the regular army. The story thus so happily carried out in so follows:  
Major Preston, who is but a young man, though a graduate of West Point and the leader in several conflicts with the Indians was assigned to duty in Porto Rico last fall with his regiment, the Ninth Cavalry. Here Lieut. Preston, as he then was, performed his duty so thoroughly that last spring he hurried to Washington to join the First Regiment in which he now has a commission as major, hoping to reach there in time to accompany it to the Philippines. He reached Washington instead, only to be sent immediately to the hospital dangerously ill with typhoid fever.  
At this hospital Miss Hacker, who is just finishing her apprenticeship as a nurse, had a large part of the care of the patient, and became much interested in him. Major Preston convalesced rapidly until he had a sudden relapse, and came near death, but the doctors finally gave up hope. Almost entirely because of Miss Hacker's care, however, he rallied, and was soon well on the road to recovery.  
Of course the rest can be guessed. Miss Hacker's relatives noticed that she mentioned Major Preston more and more, and were not surprised when they were told confidentially some time ago that she was engaged. Now Miss Hacker did not wish to be married unless she could accompany her husband to the Philippines; but this is not an ordinary case. Miss Hacker, however, obtained an appointment as nurse at the islands, so her Brunswick relatives were told by telegram that the two would be married at once. The marriage took place at the groom's father's in Melrose last night (there was no time to come to Brunswick) and next week Major and Mrs. Preston leave on their honeymoon trip for the Philippines.

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To clean Silver with speed  
**SILVER ELECTRO-SILICON POLISH**  
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"The work, no more of your..."  
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A high-class strictly tailor-made gown, made of the latest and most exclusive newly imported fabrics, and perfect in every detail, in style, fit and finish, worth \$25.00, made for \$15.00.  
Opera Coats, Automobiles, Long Newmarkets and Ulsters to order at reasonable prices.

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Our reputation as Ladies' Tailors since the establishment of our business in 1893 is well known throughout the country.

**LADIES, YOUR HAIR IS THIN. WAVY SWITCHES WIGS.**  
You will find comfort and style combined in our Light, Fluffy and Natural-Twig made a fly with your own hair and cover thin patches.  
The proper construction of a wig so that it may be stylish and absolutely prove against detection, is a science that few have mastered. Our wigs are absolutely perfect in fit and finish, and are made of the best quality hair, and are perfect in every detail in our expert opinion. We employ only masters of the profession in this as well as in our other departments of our business: Hair Dressers and Hair Trimmers sold extensively throughout the United States. Illustrated Catalogue mailed free.

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54 West 14th St., next door to Macy's, New York.

Little Eton coats cut with rather long spade-shaped fronts are worn with this style, and again the stitching is in evidence across the shoulders in almost a yoke effect. A feature of these little coats which seemed to prevail was the fur collar and revers in chinilla, sable or fox. Sometimes the broad flaring collar is covered with fur, and the revers with velvet or braided cloth, but some fur seems to be a necessity for the style of these short garments.

The coat which falls a little below the waist with scalloped edge is quite as much worn as the Eton, but it is very little more than a waist. Some of these coats are tucked like a bodice and belted in at the back and sides. The skirt with the double box plait at the back, very narrow at the top and spreading out into broad folds at the foot, is especially graceful with the Eton coat.

A new costume of this sort, made of black cloth, had several rows of wavy stitched bands overlapping each other around the skirt. For the fancy silk waists to wear with this coat and skirt costume, white seems to have the lead, yet all



dark yet brilliant shade of blue. A gown rather unusual in the last color has an undergarment with a shaped flounce of white cloth covered with an open embroidery edged all through with a stitched bias band of the blue cloth. The long over-skirt, with a Watteau plait in the back, is edged

the pretty light colors are worn and tucking and stitching are in evidence across the shoulders in almost a yoke effect. A feature of these little coats which seemed to prevail was the fur collar and revers in chinilla, sable or fox. Sometimes the broad flaring collar is covered with fur, and the revers with velvet or braided cloth, but some fur seems to be a necessity for the style of these short garments.

and heliotrope shades are so effective. On the pretty lace waists, either black or white, this bow is sometimes colored tulle rosette, with a shining rhinestone ornament in the center.

Among the fashionable colors in dark cloths are the chestnut brown, petunia red, and a



cream lace chemise vest, over which are little crossing straps of turquoise-blue velvet fastened with a tiny buckle.

Slashes and bands cut and arranged to show a darker or much lighter tone of color underneath are an element in decorative effect which is sometimes very good. One example is a circular flounce of a pale tan cloth gown, joined to the upper portion of the skirt with long, narrow straps of the cloth pointed at the upper end, where they fasten with a tiny white crocheted button. They meet where they join the flounce and narrow toward the top, showing a white satin shirt between.

Two circular flounces, the lower covered with cream lace, the upper finished with stitching, and both edged with sable, are the pretty feature of a petunia red cloth gown. A collar band and a narrow round yoke of a deeper red shade of velvet covered with cream lace give a chic touch to the bodice, made in an old bolero shape in front, and rounded up on one side and pointed down on the other and edged all around with fur. The opening is well over on one side, and is filled in with white satin covered with black tulle striped with a black beading. This, with a tiny black satin fold at the head, outlines the little velvet

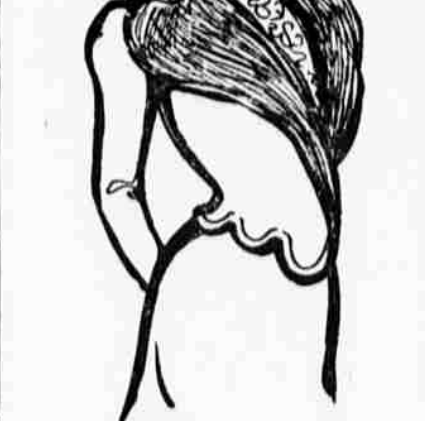
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yoke, showing an inch and a half above the bolero front, and extending around the back, which is quite plain below. The belt is a wide-fitted one of black satin, which drapes a little around the figure where it fastens, and crosses at one side with a knot and fringed ends. Three tiny black satin bows with one fringe and fasten the bolero.

Some very severe modes for robust figures appear among the light cloth gowns, one of which is strawberry pink is cut from the knees down in a series of vandyke points corded, and piped on the edge with pink velvet. These apparently lap over one another, but the effect is more so though the cloth was not cut at all, and the cording and piping set in in points. This trimming ends at either side of the box plait which spreads out in graceful folds at the back and appears again on the bodice, covering it entirely. Corded and piped are set in straight lines around one skirt in as many as twenty five rows, and here the pipings are of white satin. A pretty cloth gown in pale gray, shown in the illustration, has the new flounce effect of cream lace forming a yoke over white satin, and the soft lace draped around below is edged with fur. A knot of pale blue crepe de chine carried down at the side into long soft cash ends with fringe, gives the touch of color.

Another pretty model shows the effect of stitched